



ROYAL
ACADEMY
OF MUSIC

Musical Theatre PROSPECTUS 2018

HOW TO FIND US



Royal Academy of Music
Marylebone Road
London NW1 5HT
www.ram.ac.uk/mth
Contact: 020 7873 7483

ONE YEAR MA IN PERFORMANCE (MUSICAL THEATRE)

**A year of intensive training for musical
theatre performers**

Head of Musical Theatre: Daniel Bowling

Programme dates

10 September 2018 – 7 July 2019

(Attendance is expected at enrolment
week, from 3 September 2018)

"One of the most prestigious hothouses of
young musical talent in the world."

BBC Sound of 2015

"This is a place of sheer joy and
exuberance, this is a place of meticulous
artistry, where futures are built, this is
a place where people come to learn a
craft, where talents are passed on from
generation to generation... this is a very
special place."

Sir Elton John





Panel of Advisors

John Caird
Christine Cartwright
Howard Goodall
Charles Hart
Christopher Legge
Anne McNulty
Matt Ryan
Gillian Schofield

Vocal Tutors include

Ross Campbell
Kevin Fountain
Alison Guill
Ann James
Mary King
James Spilling

Repertoire Coaches include

Kevin Amos
Tom Brady
Alfonso Casado Trigo
Ron Crocker
Caroline Humphris
Sam Kenyon
Stuart Morley

Teaching Staff

Dylan Brown — Acting
Josh Darcy — Improvisation
George Hall — Project Leader/Director;
History of Musical Theatre
Laka D — Practical Musicianship Through Song
Ryan Gover — Tap
Sam Kenyon — LRAM Teaching Diploma
Olga Masleinnikova — Devising and
Movement for Actors
Matt Ryan — Project Leader/Director;
Song Study
Anne-Marie Speed — Head of Voice;
Spoken Word
Karl Stevens — Dance
Alfonso Casado Trigo — Musical Theatre
Ensemble Rep
Lloyd Wylde — Voice

Specialist Musical Director Coaches

Daniel Bowling
Nick Skilbeck
Mark Warman
David White

Visiting Professor of Musical Theatre

Claude-Michel Schönberg

Sondheim Professor of Musical Theatre Vocal Studies

Mary Hammond

INTRODUCTION AND HISTORY

The Academy's Musical Theatre programme started in 1994 and was designed by Mary Hammond (Sondheim Professor of Musical Theatre Vocal Studies and internationally acclaimed vocal coach) and Karen Rabinowitz (director and choreographer) with the aim of providing a multi-skilled training programme in a professional environment. If you study with us you will in effect become a member of our full-time theatre company, working daily with professionals.

In 1995 the programme was granted the equivalent of registered graduate status by British Equity, recognising the quality of

the training offered. On graduation, you will automatically achieve full Equity status. Importantly, the programme now leads to the Master of Arts in Performance (Musical Theatre) postgraduate degree.

A basic working week of five days comprises skills classes in singing, acting, voice and the spoken word, integration of acting and singing, repertoire coaching, audition technique, musicality, extended voice techniques, choral singing, dance (including jazz technique, classical technique and musical theatre repertoire), movement for stage, history of musical theatre and project work.



As a student here you will be offered masterclasses and workshops with professionals from London's West End and from around the world. You will be able to enter internal competitions adjudicated by leading musical theatre practitioners. Workshopping new musicals from emerging composers and writers is an important feature and these sessions often lead to further performance opportunities and productions beyond graduation. You will learn how to sing in a studio environment, making use of the Academy's professional-standard recording facilities.

Summer term culminates in two end-of-year full-scale productions led by creative and production teams directly from the industry, alongside an agents' showcase for London's top theatrical agents. The Academy has a 95% success rate of students signing with London agents upon graduation. You will be given personal guidance from Gillian Schofield, one of our panel of advisors, on how to prepare and present yourself for your future career — receiving the most up-to-date advice on making industry contacts, marketing themselves and negotiating with agents and casting directors. If appropriate, a cabaret performance may also be added to your performance opportunities.

The academic year is split into three terms, with vacations at Christmas and Easter. During term-time you will be required to attend all classes and rehearsals, whenever scheduled, unless you have applied for and have been granted leave of absence. Classes extend into the evening, and you will occasionally be expected to work at weekends. All rescheduled classes will be on Sundays.

You will be enrolled at the Royal Academy of Music — one of Europe's leading conservatoires and a member of the University of London. Our site is in the heart of central London, with easy access to its buzzing theatrical scene. The Academy's environment is rich in artistic heritage and full of emerging talent. Our students comprise of a diverse group of young artists including classical instrumentalists, concert and opera singers, composers and jazz musicians.

Musical Director and Coaching Programme

This intensive one-year programme leads to either an MA or a Professional Diploma (Musical Direction and Coaching). It is highly competitive with only two or three entrants selected each year. It is taught by industry professional Musical Directors, each of whom has a different style and specialisation. Further information and audition requirements are available on request.

SUBJECT AREAS

Singing

You will be offered a one hour individual singing lesson each week, and an individual repertoire coaching session of 40 minutes. In addition, there are group coaching sessions, ensemble singing projects and audition technique classes. The programme aims to explore all aspects of your singing voice and is informed by the latest research into the physiology of the voice.

Acting

Classes and tutorials are designed to give the whole company a supportive environment in which you can grow and practise your skills together. Topics will include improvisation, texts, sight-reading, building a character, the rehearsal process and audition work. You will take your class work further as you rehearse and perform scenes and whole plays, musicals and revues.



Spoken Word

You will cover an extensive programme in voice science and its practical application to speaking and singing.

Individual components include speech and accent, text and language including Shakespearean verse, and vocal health. All the work done in these classes directly supports that given by the singing teachers, and the necessary integration of the healthy, expressive speaking voice with the singing voice is fundamental to the programme. In addition you will receive a weekly 20 minute individual tutorial.

Integration of Acting and Singing

All of the above are combined, discussed and explored in a weekly 'integration' class. You will be encouraged to match your vocal quality and texture to the acting demands of a song, and to develop your individuality, with a particular emphasis on extended voice technique. Audition repertoire, strategies and technique are regularly practiced throughout the year as well as the assembling of a strong audition repertoire 'bible' in preparation for industry auditions.

Love's Labour's Lost — 2017



Dance

The primary objective of the dance course is to introduce or nurture skills that will be appropriate in a dance audition.

You will learn to replicate dance combinations demonstrated by a choreographer or teacher. We aim to give you confidence in dance, and the ability to translate musicality and style to the appropriate task.

The dance course concentrates on three vital elements: musicality, empathy and technical ability.

Movement

These classes are designed to build confidence and cultivate a natural sense of physicality. With a creative and collaborative approach to the work we set up a safe environment to try things out and stretch our boundaries without fear of 'doing it wrong'. Looking at solo and ensemble movement, including contact and partnering work, we aim to create complex choreography from simple building blocks.

The focus is on telling a story through movement only in the first term. Later in the year you will start to combine text and song with movement to make these combinations seamless. These classes give you the opportunity to become collaborators, valuable members of a devising process and thinking performers.

History of Musical Theatre

This is studied in weekly sessions that combine listening and commentary on operettas from Offenbach and Strauss to present-day musicals.

Industry Development

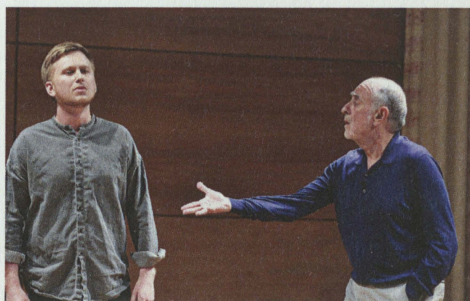
This class gives you the opportunity to work with industry professionals in performance, direction, casting, musical direction, theatrical agencies, choreographers, performance coaching and psychology and image consultants to formulate and practice the most current strategies for breaking in to the industry. How best to prepare, take and win an audition is fundamental to this course.

New Music Workshops

At the Academy we put great importance on discovering and promoting the next generation of musical theatre writers. You will have direct collaboration with emerging writers by workshopping and developing new material. These workshops often lead to further performance opportunities and productions beyond graduation, as well as the production of demo recordings. Improvisation, characterisation, appreciation of different contemporary musical styles and vocal techniques, staging and sight-reading (sung and spoken) are all explored within these creative workshops.

Masterclasses

Visiting professionals give masterclasses and workshops. Lectures from representatives of professional bodies and mock auditions with guest professionals are also arranged. In 2016–17 guests included Claude-Michel Schönberg, Pippa Ailion and Hadley Fraser.



Stephen Sondheim

Projects

In order to put into practice all of the diverse teaching elements of the programme, practical performance projects are rehearsed and performed throughout the year. These are devised according to the individual needs of students and the company as a whole and directed by top industry directors, both established and emerging.

Past projects have consisted of musicals, revues, concerts, cabarets, plays, showings of devised work, Academy interdepartmental collaborations or recordings. Projects are directed by top professionals from within the industry.

Claude-Michel Schönberg
Masterclass 2017

Agents' Showcase and Productions

You will take part in a showcase with an invited audience of agents and casting directors, and full-scale musical productions with band or orchestra. In 2017 the final project was a fully staged production of Alex Timbers and Michael Friedman's production of *Love's Labour's Lost* at the Hackney Empire as well as performing at the televised production of Disney's *Broadway Hits* at the Royal Albert Hall.

In 2014 the department celebrated its 20th anniversary with a gala performance at the Prince Edward Theatre, featuring alumni active on the West End stages.

In recent years we have also performed songs by Cole Porter at Cadogan Hall with the Royal Philharmonic Concert Orchestra, in the Christmas Special of Friday Night is Music Night on BBC radio and television, and live concert broadcasts with Sir Elton John as well as Theatre MAD Trust.



Past Students

A measure of the programme's success is the high proportion of students who leave the Academy with representation (95%), and the number who obtain professional work. Alumni have worked at the National Theatre and the Royal Shakespeare Company, West End shows, national and international tours, rep seasons, film and TV, opera companies, on radio, the London fringe, as recording artists and as recording backing singers. The Academy has also produced some of the UK's top Musical Directors, as well as successful arrangers and writers of musical theatre.

LRAM Teaching Diploma (optional)

This is separate from the Musical Theatre programme. The Licentiate of the Royal Academy of Music (LRAM) diploma provides a comprehensive, practically-based introduction to the principles of teaching and is available to all students. Online registration for LRAM begins in enrolment week, and there is a fee of £300. A Licentiate Musical Theatre Teaching qualification is awarded.

Love's Labours Lost — 2017

AUDITIONS AND ENTRY REQUIREMENTS

Main auditions for the September 2018 intake will commence on 4 December.

Applications should be made via UCAS Conservatoires and need to be completed by Wednesday 1 November 2017.

Minimum entrance requirements for enrolment:

- **Master of Arts in Performance (Musical Theatre):** a high level of performance attainment as determined at audition, and normally academic qualifications as indicated on our Entry Requirements web page.
- **Master of Arts or a Professional Diploma (Musical Direction and Coaching):** a high level of performance attainment as determined at audition; and normally, but not necessarily, a first degree or undergraduate performance diploma, or an equivalent standard of performing ability and professional experience.

The MA English Language requirement is IELTS Academic Test 6.0 or Pearson Academic 58. You do not need to have achieved this before your audition, but an assessment of language proficiency will be part of the audition process.

We welcome applications from performers wishing to undertake an intensive programme with the intention of re-focusing their careers.

If you live outside Europe and cannot travel to London for the auditions, we will accept

a video audition for the MA only (not for Musical Direction). Please contact admissions@ram.ac.uk for information.

Audition requirements

- Three songs demonstrating different voice qualities
- One contemporary naturalistic speech or monologue (not more than 2 minutes). Please avoid poetical style, e.g. Stephen Berkoff or Samuel Beckett. Scene material to be learned may be sent to you upon application.
- Participation in a movement/dance workshop (at audition) OR a short movement or dance piece (video)
- Discussion with panel (at audition) OR short explanation of motivation to join the programme (video)
- Improvisation and sight-reading may be included as part of your audition.

The audition process may take an entire day, ending no later than around 6pm.

Application details

The application fee of £76, together with the UCAS Conservatoires registration fee of £25, is payable on submission of your online application. After that, you will be contacted by the Academy Registry to complete an information form, including a short statement on how you propose to finance fees and living expenses, and to send a passport photograph and a CV.

Please contact admissions@ram.ac.uk before submitting a late application. We can consider late applications if places are still available.



"When it came to applying for drama schools, I knew that the Academy was the best place for me to apply for musical theatre,

and this past year here has exceeded all my expectations. Not only does the school welcome, but it also celebrates the diversity of its students coming from a wide range of backgrounds and all with different prior levels of exposure to the industry." Merryll Ansah – 2017 Graduate. Currently in *Beautiful – The Carole King Musical*.

Open Evening

The Musical Theatre Department will be holding an Open Evening on Monday 23 October 2017. This is an opportunity to find out more about the programme, visiting the Royal Academy of Music, meeting staff and students and watching some work in progress. If you would like to attend, please email mth@ram.ac.uk.

Fees

The tuition fee for 2018–19 for the MA in Performance (Musical Theatre) will be £15,140 for EU and UK students, and £19,280 for non-EU students. For ELQ fees please see ram.ac.uk/fees.

The fee for the MA in Musical Direction and Coaching will be £13,750 for EU and UK and £25,100 for non-EU students.

The fee for the ProfDip in Musical Direction and Coaching will be £11,200 for EU and UK and £21,500 for non-EU students.

After you have confirmed through UCAS Conservatoires that you accept the offer of a place on the course, an invoice will be posted to you in the Spring. 25% of the tuition fee is due a month after the invoice date and the remaining balance is due in mid-August 2018.

Scholarships

Scholarship assistance is available to the best candidates following audition.

Assessment

The assessment of classwork on the programme is continuous. Each project is also assessed, and students are kept in touch with their progress and staff expectations through regular interviews. You will be required to submit a professional portfolio as part of your MA assessment. More information on this can be found in the musical theatre handbook, when you start the course.

Provision for students with disabilities

The Royal Academy of Music welcomes applications from candidates with disabilities who meet the musical, academic and performance criteria for their proposed programme, as stated in the prospectus.

The Academy is committed to providing an inclusive environment for learning, actively promoting equality of opportunity. For further information on this please contact the Disability Advisor, Judy Fink, j.fink@ram.ac.uk

GUEST TEACHING STAFF

Directors, musical directors and coaches for specific projects have included:

David Charles Abell — Musical supervisor
Lucy Jane Adcock — Dancer
Pippa Ailion — Casting Director
Sean Alderking — Musical Director and accompanist
Matt Board — Composer
Michelle Bonnard — Film Director
John Bucchino — Composer
Clare Burt — Actress and Singer
Jonathan Butterell — Director
Christine Cartwright — Director and Choreographer
Hannah Chissick — Director
Matthew Cole — Choreographer
Raymond Coulthard — Actor
Karen Dawson — Makeup Artist
Anthony Drewe — Director and Writer
Dan Evans — Director
Sandy Faison — Actress
Kate Flatt — Movement Director and Choreographer
Laurence Fox — Actor
Amir Giles — Choreographer
Nickolas Grace — Actor and Director
Bruce Guthrie — Director
Sheila Hancock — Actress
Steve Kirkham — Choreographer
Ronnie LeDrew — Puppetry
Nigel Lilley — Music Director
Anna Lindstrum — Director
Andrew Lippa — Composer
Gillian Lynne — Director and Choreographer
Neil Marcus — New Musical Producer
Anne McNulty — Casting Director
James Orange — Casting Director

Malcolm Ranson — Fight Director
Jenna Russell — Actress
Matt Ryan — Director
Naomi Said Movement — Director
Claude-Michel Schönberg — Composer
Bijan Sheibani — Director
David Sibley — Actor
Nick Skilbeck — Musical Supervisor
Mark Smith — Choreographer
Todd Susman — Actor
Tim Sutton — Musical Supervisor
Helen Tennison — Director
Harriet Thorpe — Actress
Gareth Valentine — Musical supervisor
Hannah Waddingham — Actress
Lotte Wakeham — Director
Matthew White — Director
Richard Wilson — Actor and Director
Sam Yates — Director

Masterclasses

Students have attended workshops and discussions with:

Pippa Ailion, Scott Alan, Tracie Bennett, Daniel Borch, Jason Robert Brown, Peter Cregeen, Kim Criswell, Janie Dee, Joel Fram, Maria Friedman, Simon Green, David Grindrod, Mary Hammond, Tamara Harvey, Trevor Jackson, Andrew Lippa, Sally Mayes, Elizabeth McGovern, Julia McKenzie, Jonathon Morris, Sir Tim Rice, Dame Diana Rigg, Matt Ryan, Jeremy Sams, Claude-Michel Schönberg, Jenny Seagrove, Annie Skates, Stephen Sondheim, Imelda Staunton, Dan Stevens, Nicola Treherne, Hannah Waddingham.



DANIEL BOWLING

Head of Department, Musical Director

Daniel has over twenty five years of Musical Theatre industry experience working for some of the profession's biggest producers including Disney, Cameron Mackintosh, Andrew Lloyd Webber's Really Useful Group and Joop van den Ende's Stage Entertainment. As a music supervisor, he has overseen many of the industry's most iconic productions including *Mary Poppins*, *Phantom of the Opera*, *Les Misérables*, *Miss Saigon*, *Cats*, *Joseph and Avenue Q*, in London and worldwide. Most recently Music Director for *The Lion King* at the Lyceum in London, Daniel is also a sought-after conductor and music director as well as author and vocal coach.

A graduate of Curtis Institute of Music, Daniel studied conducting with Michael Tilson-Thomas, Leonard Bernstein, Max Rudolph and Sergiu Celibidache amongst others. Having started his career as a trumpet player, Daniel has performed with the Cleveland Orchestra, Philadelphia Orchestra and St Louis Symphony under many great conductors.

MATT RYAN

Director, Project Leader

Matt directed the European premiere of Pasek and Paul's *Dogfight* at Southwark Playhouse (Evening Standard nomination for Best New Musical) and Jamie Muscato in a new one-man musical, *Stay Awake, Jake* at the Vaults, Waterloo East (Winner of the Origins Award, Vaults Festival). Matt is an Honorary Member of the Royal Academy of Music.

Matt was the associate director of *Miss Saigon* at the Theatre Royal Drury Lane and directed the show's Australian premiere at the Capitol Theatre in Sydney as well as the original British touring production.

UK Productions include:

Sweeney Todd, *Company*, *Cabaret*, *They Shoot Horses, Don't They?*, *Carousel*, *Oklahoma!*, *Nine*, *Grand Hotel*, *Merrily We Roll Along*, *The Rink*, *The Wiremen*, *Hello Again*, *Pal Joey*, Michael John La Chuisa's *The Wild Party*, *First Lady Suite*, *Rent*, *Carnival*, *Assassins*, William Finn's *Elegies*, *A Doll's Life*, *Promises Promises*, *The Light In The Piazza*, *Lady In The Dark* and the London premieres of *Jane Eyre*, *Violet*, *A Man Of No Importance*, *Bernarda Alba*, *A Catered Affair* and *Is There Life After High School?* (Time Out Critic's Choice).

He has also directed and devised shows for Frances Ruffelle (*Beneath the Dress / Paris Original*), Clare Burt (*Now You Know*) and Philip Quast (*Divas At The Donmar*).

GEORGE HALL

Director, teaching Musical Theatre History

After working for several years as an actor, George Hall was director of the Acting Course at the Central School of Speech and Drama for 24 years, during which time he continued to work in the theatre as a writer, composer and director. Since leaving Central over 25 years ago, he has taught and lectured here and in Sweden, Holland and the US, as well as appearing with his own cabaret group.

ANNE-MARIE SPEED

Voice, Singing and Acting Coach

Anne-Marie works as both a voice and singing teacher specialising in training and development of both the speaking and singing voice. She is also a very experienced accent/dialect coach working in film, TV and theatre. As well as her work at the Royal Academy of Music, she works with many performers in the pop industry. She is one of the most experienced teachers and trainers in the Estill Model internationally and regularly presents workshops throughout Europe. She was President of the British Voice Association in 2001–02.

DYLAN BROWN

Acting Teacher

Dylan Brown has worked on many television productions as an actor, including *Midsomer Murders*, *Vexed*, *Being Human*, *A Touch of Frost*, *Eastenders*, *Casualty* and *Holby*. Film includes Luc Besson's *Unleashed*, Ken Russell's *The Mystery of Dr Martinu*, Sacha Bennet's *Devilwood* and *Tuesday* and Neil Marshall's *Centurion*. On the stage, he has performed in Thea Sharrock's *Free Stage* (National Theatre), as Puck in Michael Grandage's *A Midsummer Night's Dream* (Sheffield Crucible Theatre) and Rosencrantz in Paul Miller's *Hamlet*. Directing credits include *Romeo and Juliet* (featuring Anthony Howell) at The Drama Centre London, Ayckbourn's *Confusions* for ACT Brighton, *Accomplices* by Simon Bent (featuring John Simm and Andrew Lincoln) at the Soho House London and *Nevermind* by Martin Sadofski.

Teaching includes Diorama Arts Centre, Drama Centre London, Bodyworks and the Academy of Creative Training.

Love's Labours Lost — 2017



JAMES SPILLING

Choral Director

As an actor and singer, James has appeared in a number of West End musicals and national tours including *Man of La Mancha*, *Sweeney Todd*, *The Woman in White*, *The Phantom of the Opera* and *Chess*. He has sung on many radio broadcasts for BBC Radio 2 and has appeared as a soloist with the Bournemouth Symphony Orchestra and London Concert Orchestra. As a concert artist he has soloed in many of the UK's greatest concert halls.

As a session singer he has sung with Capital Voices, Synergy Vocals, Steve Sidwell SFX Choir and has provided backing vocals for TV and artists including The Graham Norton Show, Russell Watson, Lesley Garrett, Sarah Brightman and Martine McCutcheon. He has sung on numerous film/TV and game soundtracks. He has recently been heavily involved in the new movie of Disney's *Beauty and the Beast*. He has also supplied voices for *Spamalot* (online game) and James Villas.

OLGA MASLEINNIKOVA

Devising and Movement for Actors

Olga is a dance-theatre maker, movement director and teacher. She graduated with MA in Theatre Directing from INSAS in Brussels and specialised in Choreological Studies (Contemporary Developments in Laban's Principles for Performing Arts) and contemporary dance at Trinity Laban in London. Her choreographic, performance and collaborative works have been shown in venues in London, Ghent, Malmo, Dublin, Paris, Chur, Berlin and Reykjavik. In London she is a visiting teacher at English National Opera for Opera Works. She has taught at HZT — University of the Arts of Berlin, Bird College of Performing Arts, East 15 Acting School and Le Grand Conservatoire d'Avignon. Additionally she coaches companies and makers and also delivers numerous workshops internationally.

"My time at the Academy not only equipped me with the skills essential to working in the industry thereafter, but also the confidence to put them into practise at the right moment. The staff and the course helped to balance a necessary professional preparedness with that individual spark of personality that must go hand in hand when becoming a performer. My reason for choosing the Academy was the versatility and depth of study that I believed would stand me in good stead for the years to come. I wasn't wrong. I'd choose it again and again."

Hadley Fraser — 2002 Graduate.
Currently in *Young Frankenstein*, London.

KARL STEVENS

Dance Teacher

Karl trained at the Hammond School, Chester before graduating from the Royal Academy of Dance.

Karl's professional engagements include *Spamalot* and *Chitty Chitty Bang Bang* (West End), the original UK tours of *Thoroughly Modern Millie* and *Sunset Boulevard* and the original German cast of *Saturday Night Fever*, understudying and playing the roles of Gus and Joey.

He choreographed productions of *Return to the Forbidden Planet*, *Oliver*, excerpts from *The Wild Party* and *The Pajama Game* for Arts Educational School, *Echoes of the Mystic* at the Peacock Theatre, *In Vetriano's World* and *Last Tango* at Wimbledon Theatre for London Studio Centre and *The Legend of the Fisher King* at Leicester Haymarket. He has also helped coach the young stars of the West End's highly acclaimed *Billy Elliot*.

Hard Times — 2017





"Working with and being taught by industry professionals every day was invaluable to me. I found I was being pushed further than

I thought possible, especially vocally which is where I really lacked confidence. I have so much more faith in my own abilities now, all thanks to the wonderful staff, and of course, the valuable friends I made there."

Madeleine Leslay — 2017 Graduate.
Currently in *Mamma Mia*, London.





MARY HAMMOND FRAM, LRAM

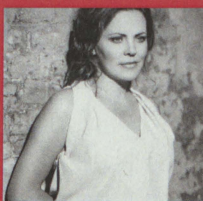
Sondheim Professor of
Musical Theatre Vocal Studies

'The founder of the renowned post-graduate Musical Theatre course at London's Royal Academy of Music, and an experienced teacher and singer herself as well as a vocal coach and consultant to numerous companies and groups, Hammond knows the field inside out' — www.whatsonstage.com.

Following her training at the Royal Academy of Music in both singing and piano, Mary Hammond spent 25 years as a singer with an almost unique range of styles, from opera at Covent Garden to stadium gigs with groups including Black Sabbath, Pink Floyd and Roxy Music. She also worked extensively for TV and radio recordings (film scores, TV series, live broadcasts, *BBC Big Band*, *Top of the Pops*, Jingles etc..) and television companies and record producers now frequently use her as a vocal trouble-shooter and singing consultant.

Mary works with chart-topping and international artists in both theatre and the commercial music industry and to date has worked on over 120 shows either as vocal coach or consultant — including West End touring companies, ITV, National Theatre, RSC and Donmar and Menier Chocolate Factory Theatres.

She presents and attends voice conferences regularly both in the UK and internationally — most recently Pan European conference in Florence. She is closely involved with the British Voice Association, having been an active member for 28 years. She is passionate about observing and implementing vocal research.



"My whole experience at the Royal Academy was invaluable, and it continues to be an essential part of my professional life. What I will never forget was

learning the mechanics of my voice, how to use it, and take care of it; this is what I'll always cherish from an extraordinary year."
Rachel Tucker — 2003 Graduate.

GRADUATES

Graduates have recently appeared or are currently performing in the West End (and Fringe) in *Yarico*, *Dog Fight*, *Titanic*, *The Railway Children*, *Princess Ida*, *Miss Saigon*, *Once*, *Bend it Like Beckham*, *The Book of Mormon*, *City of Angels*, *Charlie and the Chocolate Factory*, *The Commitments*, *From Here to Eternity*, *Les Misérables*, *The Phantom of the Opera*, *Wicked*, *Sweeney Todd* (ENO), *The Merchant of Venice* (RSC), *The Light Princess* (NT), *Billy Elliot*, *Follies* (NT), *The Girls*, *Jersey Boys*, *Legally Blonde*, *Lend me a Tenor*, *The Lion King*, *Love Never Dies*, *Love Story*, *Mamma Mia*, *Matilda*, *One Man Two Guvnors*, *People*, *Young Frankenstein*, *Priscilla Queen of the Desert*, *Spamalot*, *Sunset Boulevard*, *Sweeney Todd*, *The 39 Steps*, *War Horse*, *We Will Rock You*, *Parade* and *The Wizard of Oz*.

Recent UK tours and international productions include *Son of a Preacher Man*, *The Last Ship*, *Carousel* (Opera North), *Annie*, *Avenue Q*, *Beautiful*, *Blood Brothers*, *The Buddy Holly Story*, *Candide*, *Chess*, *Dirty Dancing*, *Dreamboats and Petticoats*, *Godspell*, *High Society*, *Joseph*, *Mamma Mia*, *Merrily We Roll Along* (Theatre Clwyd), *The Merry Wives of Windsor* (Shakespeare Globe/USA tour), *The Phantom of the Opera*, *Priscilla Queen of the Desert*, *The Rocky Horror Show*, *Scrooge*, *Sister Act*, *The Sound of Music*, *South Pacific*, *Starlight Express*, *Top Hat*, *The 12 Tenors*, *The War of the Worlds*, concerts and operas.

"Ten years have passed since I joined the Musical Theatre course, and not a day in the profession has passed where I haven't felt indebted to the Academy. In a highly competitive industry, your individuality is the thing most likely to get you work; the Academy won't strip you down and turn you into one of many, but will instead enhance the things that you alone can offer. I will always have such fond memories of my time there."

Nadim Naaman — 2006 Graduate.

Currently in *By Jeeves* at The Old Laundry Theatre.

Recent TV and film credits include *The Interceptor*, *Alan Partridge*, *At Waters Edge*, *Austenland*, *Black Mirror*, *Call the Midwife*, *Dani's House*, *Doctors*, *Doctor Who*, *EastEnders*, *Emmerdale*, *Great Expectations*, *Hollyoaks*, *Hustle*, *Les Misérables*, *Lucky Stiff*, *Little Crackers*, *Mr Selfridge*, *Pete vs Life*, *Phoneshop*, *Playing It Straight*, *Pobol Y Cwm* and *Stella*.

Musical Director graduates have worked on numerous West End, national and international productions: see www.ram.ac.uk/mth.



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.....
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HRH The Duchess of Gloucester GCVO

.....
Principal

Professor Jonathan Freeman-Attwood

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Marylebone Road
London NW1 5HT
www.ram.ac.uk/mth
Contact: 020 7873 7843